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HARVEY CHARLES GORDON

INTRODUCTION, TECHNICAL INFORMATION,
CATALOGUE, AND REPRODUCTIONS

by

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A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
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Approved by


Director

7407

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro, North Carolina.

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The thesis presentation is comprised of an introduction, technical information, and a numerical cataloguing of fourteen polymer acrylic paintings. Transparent slides of all fourteen and photographic reproductions of seven of the paintings are included. The paintings have been exhibited publicly in fulfillment of the degree requirement.

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INTRODUCTION

My work is done consciously and purposefully by a definite method which is always open to reasonable criticism. Its direct result is a visual object. Because this object is purely and only visual, it neither suggests nor demands any literal explanation or justification. All that can be intelligently and profitably discussed is the technical performance by means of which it was produced.

It may be applied to the ground in even strokes with any type or size of brush. Two coats which may be lightly sanded are sufficient for completely covering while retaining the surface character of the chosen ground.

The choice of a ground is arbitrary. Commercially prepared ground is capable of sealing and making ready for painting with polymer acrylic virtually any material which suits the painter's purposes. A listing of possible grounds includes various weights, thicknesses, and kinds of:

Paper

Cardboard

Cloth

TECHNICAL INFORMATION

Each of the paintings which is subsequently catalogued was painted with polymer acrylic and round brushes upon a ground prepared with acrylic gesso solution.

The gesso solution is of a neutral grey tone which occurs on a light-dark scale at approximately one-half the distance between black and white. The solution is prepared by mixing the contents of one two ounce tube or jar of black polymer acrylic color with the contents of one quart container of commercially prepared gesso. It may be applied to the ground in even strokes with any type or size of brush. Two coats which may be lightly sanded are sufficient for completely covering while retaining the surface character of the chosen ground.

The choice of a ground is arbitrary. Commercially prepared gesso is capable of sealing and making ready for painting with polymer acrylic virtually any material which suits the painter's purposes. A listing of possible grounds includes various weights, thicknesses, and kinds of:

Paper

Cardboard

Cloth

Wood

Masonite

Plastic

Plaster

Glass

Metal

In order to maintain a fairly proportionate relationship between the area which is covered by a single full marking of the round brush and the total area of the prepared ground, the size of the brush is determined by the area in square inches of the ground to be covered. The following table indicates a series of fairly proportionate relationships:

<u>AREA IN SQ. IN.</u>	<u>SIZE # OF BRUSH</u>
0-40.....	3
40-120.....	4
120-240.....	5
240-400.....	6
400-600.....	7
600-840.....	8
840-1120.....	9
1120-1440.....	10
1440-1800.....	11
1800-2200.....	12

The following polymer acrylic colors are used:

1. Black- to denote the absence of light acting upon the retina of the eye.

2. White- to denote the presence of light acting upon the retina of the eye.

3. Cadmium Yellow Light- to denote the reflection of its hue from the surface of an object.

4. Crimson Red- to denote the reflection of its hue from the surface of an object.

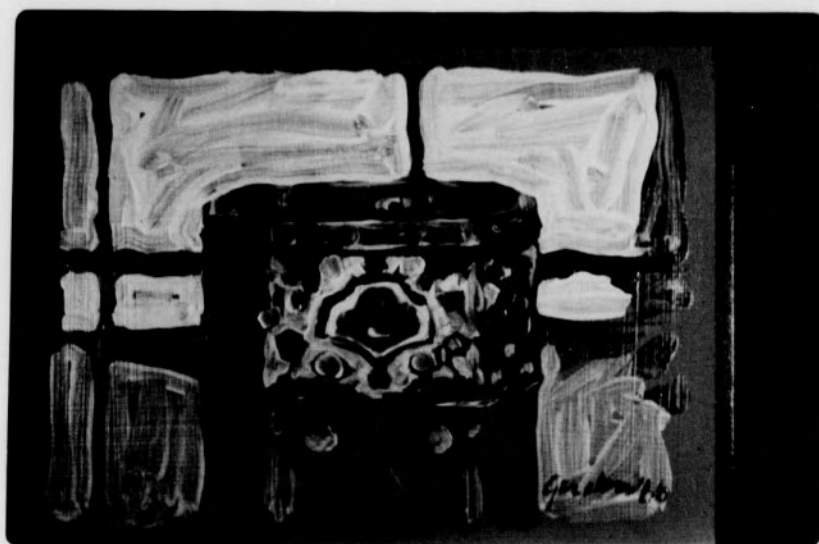
5. Ultramarine Blue- to denote the reflection of its hue from the surface of an object.

For painting a workable amount of each color is deposited onto a circular palette which approximates the neutral grey tone of the prepared ground. During application each color is diluted to the necessary consistency by the addition of polymer acrylic medium. The emulsion dries quickly, and the brush, when not in use, must be immediately cleaned with water.

The painting is begun by lightly drawing in the desired configuration with the tip of the brush. Each color is brushed on in the preceding order for its individually stated purpose. When this order has been simply followed, the painting is complete.

CATALOGUE

- Number One, Acrylic on Masonite, 5x7"
- Number Two, Acrylic on Cardboard, 5x7"
- Number Three, Acrylic on Wood, 8x10"
- Number Four, Acrylic on Wood, 8x10"
- Number Five, Acrylic on Wood, 8x10"
- Number Six, Acrylic on Wood, 8x10"
- Number Seven, Acrylic on Wood, 20x25"
- Number Eight, Acrylic on Wood, 4x6"
- Number Nine, Acrylic on Wood, 8x10"
- Number Ten, Acrylic on Wood, 8x10"
- Number Eleven, Acrylic on Wood, 8x10"
- Number Twelve, Acrylic on Wood, 20x25"
- Number Thirteen, Acrylic on Wood, 20x25"
- Number Fourteen, Acrylic on Wood, 20x25"



Number One



Number Two



Number Three



Number Four



Number Five



Number Six



Number Seven